

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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[Registered for Transmission Abroad.]

VOL. 45—No. 12.

SATURDAY, MARCH 23, 1867.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

Mr. MAPLESON begs to announce that the
PROSPECTUS FOR THE SEASON OF 1867
Will be published early next week.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THE Nobility, Gentry, Subscribers, and the Public are
respectfully informed that the OPERA SEASON of 1867 will commence on
TUESDAY, April 2nd. Prospectuses of the Arrangements of the Season may be had
at the Box Office.

**ADDISON & CO.'S
PIANOFORTE AND HARMONIUM ROOMS,**
210, REGENT STREET, W.

THE MUSTEL ORGAN.*
A New Harmonium.

M. LEMMENS begs to announce that he will give a
SERIES of RECITALS on this beautiful and unique instrument, at the
above Rooms, every Monday and Thursday, until further notice, at Three o'clock.
This most perfect Model of the Harmonium not only possesses the Double Expression,
by means of which the usual difficulty in the use of the Expression Stop is
overcome, but is enhanced by the addition of "Dawes's Patent Melody Attachment,"
with its exquisite effects, thus producing an instrument which, for variety,
power, and quality of tone, has never been approached.
Programmes, 6s. each.

* ARCHIBALD RAMSEY, Leeds, Sole Importer. London Agents: ADDISON & Co.,
210, Regent Street, W.

ST. JAMES'S HALL. — GRAND ORCHESTRAL

CONCERT, on THURSDAY EVENING, March 23, 1867, to commence at Eight
o'clock.—Mr. S. ARTHUR CHAPPELL (Director of the Monday Popular Con-
certs), desirous of affording his Subscribers and the Public an opportunity of hearing
Herr Joachim perform some of the Works of the Great Masters with Orchestra, pre-
vious to his departure from England on the 2nd of April, begs to announce a Grand
Orchestral Concert, in St. James's Hall, on Thursday Evening, March 23. The
Programme will include Beethoven's Triple Concerto, for Pianoforte, Violin, and
Violoncello, to be performed by Mr. Charles Hallé, Herr Joachim, and Signor
Piatelli; Spohr's Dramatic Concerto, for Viola, by Herr Joachim; etc., etc. *Solo*
Performers: Violin, Herr Joachim; Violoncello, Signor Piatelli; Pianoforte, Mr.
Charles Hallé; Vocals, Miss Edith Wynne and Mr. Cummings. Orchestra, the
full Saturday Band of the Crystal Palace (by kind permission of the Directors), con-
ducted by Mr. Manns. Subscribers wishing their Stalls reserved for this Concert are
requested to notify Messrs. Chappell & Co. to this effect as soon as possible.

PROGRAMME.—Part I: Symphony in C major—Schubert; Barcarolle, "O ma
maitresse" (*Lalla Rookh*), Mr. Cummings—Felicien David; Song, "Quando a
Reis" (*Faust*), Miss Edith Wynne—Gounod; Dramatic Concerto for Violin, Herr
Joachim—Spohr. **Part II:** Triple Concerto, for Pianoforte, Violin, and Violon-
cello, Mr. Charles Hallé, Herr Joachim, and Signor Piatelli—Beethoven; Duet, "How
sweet the moonlight sleeps" (*Kamischott*), Miss Edith Wynne and Mr. Cummings—
Sullivan; Overture (*Oberon*)—Weber. Conductor, Mr. MANNs.
Sofa Stalls, 10s. 6d.; Balcony, 5s.; Area (unreserved), 3s.; Gallery and Back of
Area, 1s. Tickets may be obtained at Chappell & Co.'s, 50, New Bond Street,
Keith, Prowse, & Co.'s, 48, Cheapside; and at Austin's Ticket Office, St. James's
Hall, Regent Street.

PHILHARMONIC SOCIETY.—SECOND CONCERT,

HANOVER SQUARE ROOMS, Monday, March 25, Eight o'clock. Reserved seats,
1s. each. Programme:—Overture or Suite in D (Bach), Symphony in B flat
(Beethoven), Overture *Der Freischütz*, and March *Athalie*, Concerto in D minor
(Mendelssohn). Pianoforte, Miss Anna Mehlig. Vocalists, Madame Lemmens-
Sherrington and Mr. Wilford Morgan. Conductor, Mr. W. G. CUSINS.

By order,
Hanover Square Rooms. STANLEY LUCAS, Secretary.

CRYSTAL PALACE.—THIS DAY.—SATURDAY

CONCERT AND PROMENADE, combined with ANNUAL GRAND EXHIBITION OF SPRING FLOWERS, by Messrs. Cutbush and Son (of the Nurseries, Highgate).—On Saturday next, for the first time at the Crystal Palace, Robert
Lemmens's Cantata of PARADISE AND THE PERL. Principal singers: Madame
Lemmens-Sherrington, Miss Robertine Henderson, Miss Julia Elton, Mr. W. H.
Cummings, Mr. F. Walker, Mr. Lewis Thomas; Band and chorus greatly augmented
for this special occasion. Admission as usual, 2s. 6d.; children, 1s.; reserved seats,
2s. 6d.

NOTE.—The Saturday Concerts at the Crystal Palace are unanimously allowed
to be the most finished performances of their kind in Europe.—*Vide Times*, 29th
January.

EXHIBITIONS FOR THE PEOPLE.

THE AZTECS and the MUSICAL ALBINOS, in con-
junction with RUSSIAN PHANTASMATOGRAFY, POLISH AGIOS-
KOPGI, and CHINESE CHROMOTROPEs, the first time in England, at St.
MARTIN'S GREAT HALL, on Monday, March 25th, at Eight o'clock; Wednesdays
and Saturdays, at Three and Eight. Body of Hall and Gallery, One shilling;
Reserved Seats, Two Shillings; Numbered Stalls, Three Shillings. Seats secured
at the Hall from Eleven till Four.

BEETHOVEN ROOMS, 27, HARLEY STREET.

MR. HORTON C. ALLISON, A.R.A. of Music and
First Prizeman of the Leipzig Conservatoire, has the honour to announce that
he will give THREE RECITALS of PIANOFORTE MUSIC during the Season,
when he will play a selection from the works of Beethoven, Handel, Bach, Mozart,
Moscheles, Mendelssohn, Heller, Chopin, Bennett, Schumann, Hiller, Allison, Mayer,
Henselt, and Liszt. The First Recital will take place on WEDNESDAY EVENING,
March 27th, at half-past eight o'clock. Vocalist, Miss Spiller; accompanist, Herr
Lehmeyer. Tickets for the whole series, Half-a-Guinea, to be obtained of Mr.
Horton C. Allison, 204, Marylebone Road, and of Messrs Duncan Davison & Co.,
244, Regent Street, W.

WEDNESDAY NEXT.—Mr. RANSFORD'S BISHOP

and DIBDIN CONCERT, St. JAMES'S HALL, Wednesday Evening, March
27, at Eight o'clock. The Programme selected entirely from the WORKS of
BISHOP and DIBDIN. Artists—Madames Louisa Pynes, Rose Herze, Ransford,
Saxon Pynes, Sainton-Dolby; Messrs. W. H. Cummings, Wilby Cooper, Ransford,
W. H. Weiss. The Glee will be sung by a Select Choir, under the direction of Mr.
Henry Buckland. Pianoforte, Miss Clinton Fynes; Flute, Mr. R. S. Pratten;
Clarinet, Mr. Lazarus; Accompanists—Mr. M. Watson, Mr. J. G. Calleott. Sofa
Stalls, 5s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Stalls and tickets to be had at
Mr. Austin's ticket offices, 73, Regent Street, and 25, Piccadilly; Keith, Prowse,
and Co.'s, 48, Cheapside; and Ransford and Son's, 2, Prince's Street, Oxford Circus.

SATURDAY NATIONAL CONCERTS.—To-Night,

March 23, at St. James's Hall.—THIRD of Miss BERRY GREENING'S
SERIES, First Part English; Second Part Scotch, Third Part Irish. Band of the
Scots Fusiliers. Commence at Eight.—Balcony Stalls, 5s.; Balcony, 3s.; Front
Area Seats, 2s.; everywhere else, ONE SHILLING.

MIDLE. ROSETTA ALEXANDRE (Pianist to the

King of Prussia) begs to announce that her FOUR SOIREEs MUSICALES
will take place at the BEETHOVEN ROOMS, Harley Street, Cavendish Square, on
the following dates:—Wednesday, April 3rd, 1867; Thursday, April 25th; Wednesday,
May 8th; Thursday, May 30th. Subscription Tickets for the Series, One Guinea,
may be had of Messrs Duncan Davison & Co., 244, Regent Street, and Messrs. Lam-
bourn Cook & Co., 62 and 63, New Bond Street.—Conductor, HERR SCHUBERTH,
Director of the Schubert Society.

MR. GANZ'S THIRD and LAST PIANOFORTE

RECITAL, on WEDNESDAY EVENING, March 27th, at his residence, 15, Queen
Anne Street, at 8.30. Mr. Ganz will perform pieces by Bach, Beethoven, Weber,
Mendelssohn, Schubert, Schumann, Chopin, Heller, Henselt, &c. Vocalists—Miss
Banks, and Herr Reichardt. Tickets, 5s., may be obtained of Mr. Wilhelm Ganz,
as above.

TO CONCERT GIVERS, &c.—A PIANIST is open to

accept Engagements to accompany Vocalists at Matinees, Soirées, &c., &c., &c.
He would also accompany Vocalists during their daily practice. Address X, care of
Messrs DUNCAN DAVISON, 244, Regent Street.

TO VIOLINISTS.—A First-rate PETER GUARNERIS,

pronounced by the highest authorities in the matter to be his masterpiece,
wonderfully preserved, unusually fine wood, extremely noble tone, is, on account of
the death of its proprietor, TO BE SOLD. To be seen every Tuesday and Friday,
from Twelve till One o'clock, at Herr ENGL's, 31, Grosvenor Street, Grosvenor
Square.

MUSICAL WORLD.—WANTED immediately, the

Volume or Numbers for the Year 1862. State price to Mr. FREDERICK MAY,
Advertising Agent, 9, King Street, St. James's.

RANDEGGER'S Popular Trio, "I NAVIGANTI"

("The Mariners"), will be sung by MADAME RUDERSDORFF, Mr. W. H.
CUMMINGS, and Mr. LEWIS THOMAS, at the Hanover Square Rooms, on Tues-
day evening, March 26th, and on Saturday morning, April 6th.

VALUABLE SELF-ACTING ORGAN BY JOHN SHOEPPERLE.

MESSRS. WALKER & ACKERLEY will Sell by Auction (unless previously sold by private contract, of which due notice will be given), on FRIDAY, the 29th instant, at One o'clock precisely, at their Gallery, 55, Church Street, Liverpool, a very valuable self-acting ORGAN by JOHN SHOEPPERLE, à Brussels, the Property of a Gentleman.

The works are enclosed in a fine Spanish Mahogany Case of modern design and carved panel centre, eleven barrels and seven stops, in perfect condition, and made expressly to the order of the present owner, plays Seven Overtures, viz:—

"**FRA DIAVOLO,**"
 "**DER FREISCHUTZ,**"
 "**OBERON,**"
 "**WILLIAM TELL,**"
 "**LA GAZZA LADRA,**"
 "**ZAMPA,**"
 "**MASANIELLO,**"
 "**NORMA,**"
 "**LE POSTILION,**"

With Selections from

"**MOZART'S TWELFTH MASS,**"
 "**HALLELUJAH CHORUS,**" &c.

There is also Mahogany Case made to correspond, which contains the whole of the barrels.

This costly instrument is suitable for the Hall of a Nobleman or Gentleman, or a very valuable and attractive addition to any place of public entertainment, the tone being of great power and sufficient to fill a Large Saloon.

May be viewed any day prior to the sale, and further particulars obtained on application to Messrs. WALKER & ACKERLEY, at their offices, 55, Church Street, Liverpool.

MISS ROSE HERSEE begs to inform her Friends and Pupils that she has REMOVED to 8, Westbourne Square, Hyde Park, W., where all communications respecting Oratorios, Concerts, or Lessons are to be addressed.—8, Westbourne Square, Hyde Park, W., March 16th.

MISS ROSE HERSEE will sing **BENEDICT's** popular Variations on "**LE CARNAVAL DE VENISE**" (by desire), at the London Tavern, Monday, March 25th; and at Croydon, Tuesday, March 26th.

MISS ELLICE JEWELL and **Miss ANNA JEWELL** beg to announce to their Friends and Pupils that they have REMOVED to 2, Wigmore Street, Cavendish Square, W., where all communications are to be addressed.—March 23rd, 1867.

MISS MARIE STOCKEN will sing at the Crystal Palace, 27th inst.; Beethoven Rooms, April 11th; Mr. Horton Allison's Concert, April 24th.—2, Monmouth Road, N., Bayswater.

MISS E. ANGELE will sing **HENRY SMART's** popular song, "**THE LADY OF THE LEA**," at Mrs. John Macfarren's Pianoforte and Vocal Concert, at Islington, Thursday evening, April 4th.

MISS FLORENCE DE COURCY will sing **HENRY SMART's** admired song, "**HARK! THE BELLS ARE RINGING**," at the Beethoven Rooms, April 29th.

MISS LUCY FRANKLEIN and **Mr. ALFRED HEMMING** will sing "**THE AVOVAL**," Duet for Contralto and Tenor, by SCHUBERT, at St. Martin's Hall, March 29th.

MISS EMILY SPILLER will sing the following Songs, &c., at Mr. Horton C. Allison's Soirée Musicale, at the Beethoven Rooms, Wednesday, March 27th:—"ROCK ME TO SLEEP," **JULES BENEDICT**; "**THE LOVED ONE'S RETURN**," **WELLINGTON GUERNEY**; and "**THE SONG OF MAY**," **VINCENT WALLACE**.

MISS BERRY GREENING will sing "**CHERRY RIPE**," with the variations (composed expressly for her) at her Third Saturday National Concert, St. James's Hall, THIS DAY, March 23rd.

MADAME SOMERVILLE will sing **Mr. BRUTHIN's** admired Song "**THE ORPHAN'S TEAR**," at Watford, March 25th; Ashford, 26th; Reading, 27th; Tunbridge, April 4th.

MADAME SAUERBREY will sing **HENRY SMART's** admired Ballad, "**THE FAIRY'S WHISPER**," at St. James's Hall, March the 23rd, THIS DAY.

MDLLE. EMILIE GEORGI will sing **BENEDICT's** popular song, "**ROCK ME TO SLEEP**," and, with her sister, **MDLLE. CONSTANCE GEORGI**, **REICHARDT's** admired Lied, "**THOU ART SO NEAR AND YET SO FAR**" (arranged as a duet), at the Peckham Institution, April 11th.

MDLLE. RITA FAVANTI has returned to Town from her Tour in Ireland, and is re-engaged for the Autumn. All communications relative to Opera and Concert Engagements to be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 214, Regent Street; or her residence, 28, Abingdon Villas, Kensington.

MR. FRANK ELMORE will sing **BENEDICT's** popular song, "**ROCK ME TO SLEEP**," at Miss Hogarth's Matinée, Hanover Square Rooms, Saturday, March 30th.

MR. FRANK ELMORE will sing **REICHARDT's** admired Lied, "**THOU ART SO NEAR AND YET SO FAR**," at Mdle. Rosette Alexandre's Matinée, Beethoven Rooms, April 3rd.

MR. SEYMOUR SMITH will sing **Mr. WILFORD MORGAN's** new and admired song, "**MY SWEETHEART WHEN A BOY**," at Hackney, March 27th.

MR. TRELAWNY COBHAM will sing "**O LOVELY VISION**," from **Mr. AGUILAN's** Opera, *The Bridal Wreath*, at Miss May Burney's Concert, St. James's Hall, April 3rd.

MR. WILFORD MORGAN will sing his new song, "**MY SWEETHEART WHEN A BOY**," at all his engagements during the ensuing season.

MR. DAVID LAMBERT will sing "**SHE NEVER CAN BE MINE**" (composed expressly for him by **Mr. ALLEN SMART**), at all his concert engagements during the ensuing season.

MR. ADOLPHE GANZ begs to announce that he still continues to score Operas, Cantatas, and Singing Arias, for Full or Small Bands, on moderate terms. Apply to Messrs. DUNCAN DAVISON & Co. Music Publishers, 244, Regent Street; or at **Mr. A. GANZ's** residence, 37, Golden Square.

MR. ALFRED HEMMING will sing **Mr. BRUTHIN's** admired song "**THE ORPHAN'S TEAR**," at St. James's Hall, March 23rd; Hanover Square Rooms, 25th; and St. Martin's Hall, 29th.

MR. ALFRED HEMMING will sing "**THE MESSAGE**," by **BLOMENTHAL**, and "**THE ORPHAN'S TEAR**," by **Mr. BRUTHIN**, at Myddelton Hall, April 25th.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in **VOCAL MUSIC**, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

HERR REICHARDT has returned to Town from his Provincial Tour. Address—Thurloe Cottage, Thurloe Square, Brompton, S.W.

HERR REICHARDT will sing **Herr GOLDBERG's** admired new song, "**THE REPROACH**" ("Si vous n'avez rien à me dire"), at Miss Helen Hogarth's Matinée, Hanover Square Rooms, March 30th.

KORNATZKI's NEW PIANO MUSIC, all at Half-price, with an extra stamp for postage.

Hurrah March. 3s.	Benediction. 2s.
Chiming May Bells. 3s.	Happy Hours. 4s.
The Polish Lancer. 4s.	The Hunter's Horn. 4s.
Pies du Boreau. 3s.	Ever Thine. 3s.
The Lark. 4s.	The Soldier's Tear.

London: **ROBERT COCKS & Co.**, New Burlington Street; and may be had everywhere.

VOCAL MUSIC.—Gratis and post free, **THEMATIC CATALOGUE** of recently published **VOCAL MUSIC**. To secure accuracy please order "Select Addendum" and "Thematic Catalogue of Vocal Music." Address **ROBERT COCKS & Co.**, New Burlington Street, London, W.

THE ART OF SINGING:

COURSE OF STUDY AND PRACTICE FOR

THE VOICE,

By **T. A. WALLWORTH**,

A Crivellian method, upon which has been formed the voice of his pupil, Miss Lucy FRANKLEIN, and those of other successful pupils.

Full Music size, 7s.

London: **HAMMOXD & Co.** (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street, W.

Just Published,

FIRST GRAND SONATA for the **PIANOFORTE**

(dedicated to Madame Arabella Goddard), by **CHARLES EDWARD STEPHENS**. Price 8s. Also, the same Author's Trio in F, for Pianoforte, Violin, and Violoncello, 16s.; Quartet in B minor, for Pianoforte, Violin, Tenor, and Violoncello, 25s.; Duo Concertante, for Two Pianofortes, 10s. 6d.; and "Mathilde," Valse Brillante, Op. 5, 3s. 6d.; "Sehnsucht," Nocturne, Op. 6, 4s.; "Allegro-Rhapsodie," Op. 9, 3s. 6d.—Pianoforte Solos.

London: **SCHOTT & Co.**, 159, Regent Street.

A MANUAL FOR COMPOSERS,
MUSICAL DIRECTORS, LEADERS OF ORCHESTRAS, & BANDMASTERS.

By F. J. FETIS,

Chapel Master of His Majesty the King of the Belgians, Director of the Conservatory,
Knight of the Legion of Honour, &c. Translated from the original

By WELLINGTON GUERNSEY.

(Continued from p. 99).

Book Second.

KNOWLEDGE OF INSTRUMENTS AND VOICES.

SECTION I.—BOW INSTRUMENTS.

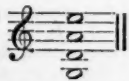
CHAPTER I.

Of the Violin.

63. Bow instruments form the basis of an orchestra, being susceptible of great resonant power and sweetness. The tones may be modified in the most varied manner, and possess less monotony in sound than any other.

Among the variety of bow instruments, the violin, the viola or tenor, the viol d'amour, the violoncello, and the contra-bass or double bass are the only remaining ones employed in modern music.

64. The violin, employed in the execution of the most important sharp portions of instrumentation, has four strings, which are ordinarily tuned as follows



65. It occurs, nevertheless, sometimes that composers, to facilitate certain passages, or to give increased power of tone to certain principal notes of a key, change this chord; in which case the lower string, or fourth is tuned up to A and occasionally all the strings are tuned up a half tone above its ordinary chord; so that if all the orchestra play in E \flat , the violin is in unison with the other instruments playing in D. There are beside other modes of tuning the violin.

The four strings of the violin producing the notes indicated above are called *open strings*, because these notes are produced without placing the fingers on the strings.

66. The general compass of the violin, to its fullest extent, is nearly four octaves. The following exhibits its extent, indicating the strings which produce the notes.

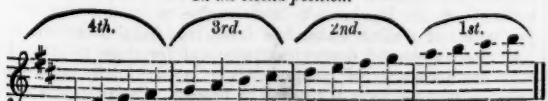


67. When the violin part goes beyond the note of the first string, the performer is obliged to change the position of the hand, in which the instrument rests, and to move the hand more or less towards the bridge, as the various notes may require it. This is termed *shifting*.

68. When a violinist shifts, his hand changes its position upon all the strings, the same as upon the first, the result of which is that all the notes of each string differ in every position. Thus, in the first position, the notes are disposed as follows:



In the second position.



and similarly up to the highest positions.

69. After having shifted up, there is always some difficulty in removing the hand down to its primitive position in rapid passages; nevertheless, keys wherein the four open notes can be used, permit this movement to be made with more facility than others, and composers may employ with certainty descending scales of great rapidity in these keys. For instance, the keys of C, G, D, A, and F afford great facility in scales and passages of every kind, inasmuch as the hand can move down upon the notes E, A, D, and G, which are the open notes of the four strings. In the keys of B and E \flat there are, as it were, but two strings; for as sharps and flats are multiplied, so is the difficulty increased of shifting down in rapid passages, unless these passages are confined to the limits of a position.

A composer should bear in mind above all things when he writes for the violin, that neglect of these rules renders the music difficult of execution, and consequently suffers materially in the performance.

70. Although the bow can attack at the same time all the strings of the violin, and form chords, the calculation nevertheless of the fingering may present great difficulties to those who do not play the instrument, particularly when the rapidity of the movement is considered. A table of all the chords in ordinary use, and easy of execution, may not be unacceptable.

With or without B \flat .



71. With the bow the notes may be detached or slurred on the violin. Although considerable force may be imparted in slurred

passages, the detached notes possess greater power, the slurred notes more even sweetness.

72. There are various modes of playing detached notes on the violin. The first, which is characterized by vigour, is employed in all passages where power is required. It is only known by the absence of slurs above the notes. In this every note is played with an upward and downward movement of the bow. When this mode is employed in passages requiring smoothness, the bowing is shorter; in passages not requiring much rapidity, but a great deal of energy, a detached mode of long bowing produces the desired effect. It is marked as follows:

Allegro moderato.



The last kind of detached bowing is that where several notes are executed by a single up or down bowing, divided by the performer by so many impulsions of the wrist as there are notes to be played. This mode of bowing is marked by small points placed above or beneath the notes within the slur, much lightness is necessary in this style of bowing, particularly in rapid passages. This is denominated *staccato*.

EXAMPLES.



The rapid *staccato* may be performed in various ways; but it would serve no purpose to enter into details here.

73. Long slurs indicate calmness in music. When force is required here and there during the slur, it is divided into groups, and the performer instinctively gives a forcible accentuation to each group.

EXAMPLES.



74. The admixture of the detached and slur bowing exercises a powerful influence over expression in music, and its effect. The writer should devote special attention to marking the mode in which he wishes the passages to be performed.

Examples of various modes of bowing, alternately slurred and detached.



75. The bow modifies the effect of the sounds not only by its softness or the force of its attack upon the strings—the slur or the detached—but also by its position. Near the bridge the sound is strong, and even hard—upon the finger board—when the tension of the strings is less rigid the sound is softer and less sonorous. This effect is occasionally employed successfully. These effects should be indicated by the terms *sul tertia* (on the finger board), and *sul ponticello* (near the bridge).

76. The bow is not always used to play the violin with—the strings pulled by the fingers of the right hand produce certain effects which cannot be accomplished by any other means. Every string instrument in an orchestra may be used in the same way. When this is intended the passages are marked *pizz*—the abbreviation of *pizzicato*.

77. In the instrumentation for an orchestra two violin parts are written, first violin and second violin. Hence violinists are divided, in orchestra, into two groups—first and second violins. The division of the violins into two parts is not, however, invariable, as, for certain effects, the composer may require three, four, or more violin parts. In such case, where two parts are written on the same lines as double notes, or otherwise, it should be indicated by the word *divise*—meaning each performer takes one part.

(To be continued.)

MONDAY POPULAR CONCERTS.

(From the "Daily News," March 19.)

Last night's performance was for the benefit of Madame Arabella Goddard, whose name, has from the first been associated with these concerts by her many admirable interpretations of classical pianoforte works, both solo and accompanied. It will be seen from the following programme that the selection included one very special feature.

Quartet in D minor, MM. Joachim, L. Ries, Henry Blagrove, and Piatti.....	Mozart.
Recit., "Deeper and deeper still" } (Jephtha).....	Handel.
Air, "Wait her, angels".....	Mr. Cummings.
Grand Sonata, in B flat, Op. 106 (first time at the Monday Popular Concerts) Madame Arabella Goddard.....	Beethoven.
Sonata, in C major, No. 2, for Violoncello, Signor Piatti.....	Boccherini.
Song, "The Sonnet," Mr. Cummings.....	Mendelssohn.
Sonata in A, Op. 47, Pianoforte and Violin, Madame Arabella Goddard and Herr Joachim.....	Beethoven.

The feature to which we allude is, of course, Beethoven's great solo pianoforte sonata, the most gigantic among the many colossal works of the kind included in the marvellous series of thirty-two such pieces which he has bequeathed to the wondering admiration of posterity. Among the solo pianoforte sonatas of Beethoven, the one now referred to holds an analogous rank to that occupied by his ninth symphony among his orchestral works. The sonata, however, unlike the symphony, is not the closing work of its series—the 29th in number, it was followed by three other works, worthy pendants to it, although of much less extended design and development. The great sonata in B flat, like the ninth symphony, appears to leave no possibility of any further advance, in grandeur and vastness of conception and amplitude of development, in a similar direction. The exhaustless power of continuity, the never-ending variety of treatment, the profuse richness of imagination, and the elevation of style which characterize this sonata are such as should cause gratitude rather than create weariness at its unusually protracted length. By some critics it has been held, with others of Beethoven's later works, to be the incoherent production of a mind which had fallen into frenzied eccentricity. This is a simple and convenient judgment for those to arrive at who are incapable of comprehending music intellectually—on paper—but must have it realized by fingers. Probably this kind of judgment has been, in some instances, the result of the critic's own futile endeavour to play such music with an amount of

knowledge of dangerous littleness. Certainly there have been but few public opportunities of hearing the sonata in B flat played—its enormous difficulties being such as to make it, practically, almost a sealed work to any but a pianist with the powers of a Liszt, a Thalberg, or, greater still, a Mendelssohn. We do not remember any instance of its being worthily interpreted before a London audience previous to its public performance by Madame Goddard some fourteen years since. Finely as it was then given by this artist, whose mechanical powers were even then such as to defy all the known difficulties of the key-board, her reading of such music at that time could not possess the intensity and appreciative power which characterized her performance last night, and which, combined with the marvellously facile execution of the elaborate intricacies of the work formed one of the most remarkable displays of executive art that we have witnessed for many years. Notwithstanding the enormous length of the work, three times that of an ordinary sonata, each movement was listened to with unflagging interest by the large audience assembled in St. James's Hall. The first *allegro*, with its alternations of stately grandeur and graceful fancy—the melodious *scherzo* with its quaint trio—the profoundly pathetic *adagio*—and the elaborate *finale*, with its complex fugal writing—were all received with an amount of interest and expression of applause affording a curious comment on some of the current depreciatory criticism on Beethoven's later works. The execution of each movement of the sonata was admirable in every respect; while the playing of the *finale*, and its rapid passages, intricate involutions and inversions of subject and counter-subject, and the constant succession of shakes thrown in amidst an abundance of other and simultaneous difficulties—altogether formed a truly remarkable performance.

Admirable also, on both sides, was the playing in Beethoven's duet sonata—(the Kreutzer) alike in the realization of the noble majesty of its first movement, the tenderness and grace of its *andante* with variations, and the hilarious vivacity of its concluding *presto*. More perfectly played it could not be, and its effect on the audience was such as to call forth repeated expressions of delight as each artist in turn gave effect to the many exquisite beauties of the work.

The concert was also highly interesting in other respects—Mozart's beautiful quartet being always welcome, especially when so admirably played as it was last night. There was a strong disposition to encore the slow movement, a fate which inevitably attended the minuet, and its brilliant trio, in which the first violin has almost the importance of a solo instrument. Boccherini's amiable, but not very forcible, music derived every advantage from Signor Piatti's admirable tone and execution, and from Mr. Benedict's skilful pianoforte accompaniment. Of the two vocal pieces, that by Mendelssohn was a novelty; having, although written in 1831, being long withheld from publication. It is a charming setting of Goethe's *Liebende schreibt*; and although not one of its composer's most striking songs, is quite worthy to rank with many that are better known.

(From the "Morning Post," March 19th.)

The concert last night—the 263d of really the most extraordinary series of musical performances (in which genuine art is represented) on record in any country—was for the benefit of Madame Arabella Goddard. True to the instinctive tendencies that have always regulated her conduct as a public performer, she gave her friends and admirers a programme of classical music, and of the highest order. We had one of the finest quartets among the six which Mozart dedicated to his predecessor, contemporary, survivor, and rival, Joseph Haydn (that in D minor), played, it is needless to say how, by MM. Joachim, L. Ries, H. Blagrove, and Piatti—a Hungarian, a German, an Englishman, and an Italian, not easy to match—and received with the favour that is never wanting to first-class performances at these first-class entertainments. Then we had a sonata in C for violoncello, with pianoforte accompaniment by the gracious old Italian, Boccherini, who, though an Italian, lived half his life in Spain, and at the Spanish Court won half his laurels, besides the scanty means of subsistence accorded to musical performers of his time. This was played by Signor Piatti, for whom Boccherini (himself a violoncellist), had he been alive to hear him, would have composed not only quintets and sonatas,

but regular violoncello concertos by the dozen. Again, we had the magnificent sonata for piano and violin, composed by Beethoven, and dedicated to the French violinist and composer, Kreutzer, who, though he wrote the opera of *Lodoiska*, of which the overture, in remote districts, is still occasionally to be heard, could never understand Beethoven, and could no more have played the sonata dedicated to him by the Shakspeare of musicians than he could have drunk up the Seine, which waters the city where, though German by birth, he passed the greater part of his not very noteworthy existence. This masterpiece was played for the 24th time at the Monday Popular Concerts; but, played as it was last night by Madame Arabella Goddard and Herr Joseph Joachim, had it been the 214th time—though at the end of a by no means short programme—it would have been equally welcome.

This brings us to the event of the evening. Mendelssohn says in a letter to his sister Rebecca, dated Frankfort, March 25, 1845:—"I came with S—— last night from a punch party, where I first played Beethoven's sonata 106, in B flat, and then drank 212 glasses of punch, *fortissimo*!" Mendelssohn spoke of the most difficult, the most elaborate, the deepest, and (its least merit) the longest composition ever written for the pianoforte—a composition the last movement of which alone—a fugue in three voices, with some licenses, or, as Beethoven himself puts it in Italian, "*Fuga tre voci con alcune licenze*"—has puzzled every ambitious pianist since it first saw the light. Rellstab, one of the most famous German writers on music of modern times, said of this sonata (*Berlinische Zeitung*, 1855), on the occasion when it was first played (by "played," we mean really played) before a distinguished audience in the Prussian capital:—

"The whole of the second part was supported by the fair concert-giver alone, who performed Beethoven's colossal sonata in B flat major, the most impracticable of all his pianoforte compositions. Only those who, by careful study, have gained an insight into the difficult and complicated nature of this work are fully capable of appreciating the extraordinary and masterly performance of Miss Arabella Goddard. Thanks to her playing, her hearers were, to a certain extent, carried in an easy litter over the precipitous heights, and rough, dangerous paths, which every one who executes this work has to scale. And yet, if they only listen attentively, the audience have to perform some part of the labour themselves, a task which but very few can accomplish. The sonata in B flat during the thirty years or thereabouts that it has been known to the select musical public has constantly employed the utmost energies of all musicians, who have in vain exercised their powers of execution and judgment on this enigmatical Sphinx. For our own part, we have only heard it played in private by a few, and that more as an attempt at detached portions than as a great whole. A less celebrated pianist, Mortier de Fontaine, intended to play it in public; Liszt is said to have done so; while Mendelssohn, we are assured, several times attempted it, but declared he found the last movement insurmountable, on account of the long, continuous exertion requisite. One thing is certain: it is a most stupendous task for the pianist, and even supposing others can accomplish it, the young and highly-gifted lady in the present instance has the threefold merit of having played it here first, of being a lady who did so, and having done so with a fluency and perfection in which it is doubtful that any man ever equalled, much less surpassed her. That Miss Goddard, immense though her triumph, cannot here achieve any great result with the concert public, is a fact inherent in the nature of the matter itself; but even with the concert public she achieved the triumph of the greatest astonishment, although the how and the what were enveloped in a thick veil of mystery for most of those present. She is entitled to the more praise, because she renounced a personal, universal triumph, which she could have gained so easily and so brilliantly, to accomplish a really artistic task, which is certainly a great one in an artistic point of view, if in no other, since it is for the artist of the highest importance—it is, indeed, an absolute necessity to have a full and perfect performance of whatever Beethoven has written. For this service, so difficult to render, we are indebted to Miss Goddard. In this respect the second part of the concert was quite as remarkable as the first, though her splendid talent was throughout agreeable. The fair artist has gathered for herself one of the wreaths of fame most difficult to be won."

Miss, or, as she is now styled, Madame Arabella Goddard, the lady referred to by Herr Rellstab, but whose name in last night's annotated programme (in which Herr Rellstab's criticism is cited) is, for some unaccountable reason, represented by a blank, was the first to play this marvellous sonata in Germany, as she was the first to play it in England, at M. Sainton's Quartet Association, in April 1853, when she was little more than a child. We were not

present at the Berlin performance, but we well remember the astonishment excited among connoisseurs by that two years earlier, in Willis's Rooms, where the concerts of the Quartet Association were held. The fact of Miss Goddard's playing the first three movements of the sonata by memory and her wonderful execution of the fugue were recorded in terms of fitting recognition, in these columns—as, indeed, in those of the entire London press. Fourteen years have changed the girl into the woman, and the promising young genius into the greatest living artist on the instrument of her choice. The Monday Popular Concerts were established as far back as 1859; but though pianist after pianist of renown, from Mr. Charles Hallé to Madame Schumann, has repeatedly appeared at St. James's Hall, not one up to this moment has had the courage to risk such a venture as that of playing Beethoven's colossal sonata in B flat before so important a tribunal. It remained for the Englishwoman to do for the crowd what she had already done, years past, for a select circle of quartet amateurs.

As just now there is a great deal of controversy respecting the absolute qualifications of certain eminent pianists, Madame Goddard could hardly have taken a wiser step than to throw this little bone of contention among them. The 106 of Beethoven!—who will take it up? Mr. Hallé has played it to select audiences, and played it as he plays everything, at his "Recitals" in St. James's Hall; but that is a very different matter from playing it before a vast mixed crowd. Last night this was actually done, and how, might fairly be described in the language, already quoted, of Herr Kellstab, with the addition that matured years have imparted increased decision and finish to the entire performance. The first *allegro*, so majestic and so vigorous; the *scherzo*, full of the Beethoven vivacity, and at the close of the Beethoven eccentricity; the *adagio con molto sentimento*, a movement of which no other composer than Beethoven could even have dreamed; the formidable three-voiced fugue in which every possible contrapuntal contrivance is employed, until the very art of counterpoint seems exhausted, were one and all listened to with breathless interest, and followed by applause about the genuine heartiness of which there could be no mistake. At the termination of the sonata Madame Goddard was called back to the platform by the whole audience and applauded with redoubled enthusiasm. A more unequivocal triumph was never achieved at the Monday Popular Concerts (or at any others), and a new laurel is added to this gifted lady's already ample wreath, by the fact of her having been the first to introduce a work in its way without parallel to an audience of some 2,000 people, and by her own enthusiasm to have won unanimous sympathy for beauties with which, however recalcitrant, she herself must have been long familiar.

We can merely add that Mr. Cummings sang an air from Handel's *Jephtha* and (for the first time) Mendelssohn's exquisite setting of Goethe's well-known sonnet, "Lieben ler' schreibt," and sang both admirably. We should have mentioned that the minuet and trio in Mozart's quartet, and the last movement of Boccherini's sonata (Signor Piatti), were encored and repeated.

(From the "Morning Advertiser," March 21.)

Monday was a white Monday by anticipation at the Monday Popular Concerts, for on that evening Madame Arabella Goddard, the princess of pianists, took her annual benefit. The name of Arabella Goddard will be identified in all time to come in connection with these concerts, for no one of our artists has laboured more diligently or more effectively in their establishment, or contributed more valuable aid to their success. Her enthusiasm in the cause of high class music and the elevation of the art was shown by her selection of Beethoven's wonderful pianoforte sonata in B flat major, Op. 106, a work seldom heard, and of such remarkable construction as to tax the executive ability and faculty of rendering of the very first professors of the instrument, for which it was written, late in life, by its illustrious composer.

Madame Goddard threw her finest interpretation and her most finished execution into the performance of this great and truly difficult composition, and an immense outburst of applause showed the appreciative attention with which the audience had listened to every passage. Messrs. Joachim, Ries, Blagrove, and Piatti performed Mozart's quartet in D minor; M. Piatti also gave a sonata of Boccherini's in C major; Mr. W. H. Cummings sang a song,

new to most of the hearers, written by Mendelssohn in 1831, and also Handel's "Deeper and deeper still," from *Jephtha*. Mr. Benedict conducted in his usual manner—that is, faultlessly.

(From the "Morning Star," March 20.)

When posterity shall have heard of the rise and progress of the Monday Popular Concerts (and there is no reason they should stay at the close of this or the next generation), no name will be more intimately associated with their institution than that of Madame Arabella Goddard, who took her annual benefit on Monday evening, and once more evidenced her untiring zeal for the art of which she is so bright an ornament, by producing for the first time at these concerts, Beethoven's stupendous pianoforte sonata in B flat major, Op. 106, written by its illustrious composer late in life, and during a season of great adversity, inasmuch as this very work had to be sold in London to meet the then existing necessity Beethoven had for funds. He says in his letter to his friend and pupil, Ferdinand Ries:—"Don't forget Sonata Op. 106, and the money." The work, however, has hardly ever been played, as it contains passages insurmountable even to most professors. It opens with a pompous *allegro*; the theme, which is particularly striking, is worked through several progressions of harmony until the *scherzo* is reached, which is of the truly Beethoven kind, playful and spirited throughout. This at last gives way to an *adagio* in the remote key of F sharp minor, which, perhaps, is the most impassioned movement ever written for the piano. Beethoven seems, as it were, to have taken his favourite instrument into his confidence, and knowing, as we do, the anguish of his mind at the time of its composition, it would seem that he poured out his soul in this wonderful lamentation, as it winds its way through the various transition of keys, until, apparently wearied with itself, it dies in a *pianissimo* effect. The listener is only awakened from his reverie as the concluding *allegro risoluto* is dashed off, which being in the fugue style, it brings about that charming antagonism of ideas which Beethoven knew so well how to treat. The climax of the *finale* is reached in a majestic passage built upon the original theme. Madame Goddard, by this exertion of her splendid talent in producing an almost unplayable work, has earned the thanks of all amateurs, and has achieved the supremacy over all living pianists. The fair performer seemed to linger on the pathetic tones of the great *adagio* movement with a fondness that spoke with an eloquence we can only record, but which it is impossible to describe. When Madame Goddard retired after this remarkable display, a perfect ovation followed her, until she was compelled to reappear on the platform, in acknowledgment of applause as hearty and genuine as we have ever heard accorded to any artist on any occasion. The concert opened with Mozart's quartet in D minor, for two violins, viola, and violoncello, performed by Messrs. Joachim, Ries, Blagrove, and Piatti. The last named gentleman also performed a sonata in C major, by Boccherini, in such a manner as to obtain an encore for the *finale*. The concert concluded with the Kreutzer Sonata, played, of course, by Madame Goddard and Herr Joachim. Mr. Cummings sang Handel's "Deeper and deeper still," from *Jephtha*, and a novelty in the shape of a song called "The Sonnet," written by Mendelssohn in 1831, and now for the first time published. Mr. Benedict was the conductor.

(From the "Shipping and Mercantile Gazette," March 19.)

The concert of last night was for the benefit of Madame Arabella Goddard, hence the pianoforte performances became the most prominent features of the entertainment. The specialty of the evening, however, was the great sonata of Beethoven (marked No. 106) in B flat, which, some 14 years ago, was "attempted," as she herself modestly put it, by Madame, then Miss, Goddard, at one of the meetings of the Quartet Association. Those who are in any way familiar with the sonatas of Beethoven, are well aware that to play this stupendous work only moderately well demands a power and completeness of execution which few pianists have ever attained, and which will always keep it as a sealed book as regards public exposition unless the player is endowed with extraordinary capabilities, both instinctive and acquired. The sensation which Madame Arabella Goddard made by her performance in 1853 upon

the occasion in question, may be said to have laid the foundation of the celebrity which she has since enjoyed as the interpreter of the loftiest examples of classical art. It was a feat of unparalleled ability; and though she has on several occasions since that time played the sonata in public, the remembrance of the first event has by no means faded, and hence the announcement of last night drew together a large body both of artists and amateurs, anxious to renew an aural acquaintance with a work at once the terror and the admiration of all pianoforte students. If Madame Arabella Goddard delivered this sonata of sonatas well in 1853, she would not be likely, with hand and judgment matured by active and unceasing experience, to render it with less decision and perspicuity in 1867. The audience listened to the performance, in a word, with unflinching interest from the first note to the last; and those who were competent to estimate at their proper value the peculiar nature of the difficulties vanquished, and the remarkable ripeness of the execution which could give shape to a vein of musical thought crowded with technical originalities, and expressed upon paper without the remotest reference to the possibilities of elucidation, were lost in pleasure and amazement. Let any one who doubts the truth of this eulogy, pass his eye over the last section of the sonata, which contains the triple fugue—without exception the most complex movement ever invented to embarrass and confound a player. Nevertheless, Madame Arabella Goddard read it with a rapidity and fluency perfectly astounding, while she imparted to it a symmetry and coherence which explained and vindicated the ideal of Beethoven, and converted the apparently *rudis, indigestaque, moles* into a living picture. The lovely, though somewhat for the general ear, over-prolonged, *adagio*, so wailingly pathetic, so tearful, and so passionate, was another of the movements to which Madame Arabella Goddard lent every charm of which it was susceptible; nor less interesting, after its kind, was her delivery of the preceding *scherzo*—a school of humour in which Beethoven always shines, but in no instance more pleasantly than in the Op. 106. Altogether the sonata, notwithstanding its extreme length, afforded the utmost pleasure to the multitude of connoisseurs present, not only on its own account, but because of the matchless acquirement and intellectual supremacy of the performer. At the conclusion, Madame Arabella Goddard was recalled into the orchestra with an enthusiasm not often exhibited at these concerts. The remainder of the programme comprised matters of highly popular interest, namely, Mozart's melodious quartet in D minor—played by Messrs. Joachim, Ries, Henry Blagrove, and Piatti, the piquant minuet of which was encored by common consent; Boccherini's violoncello sonata in C, No. 2, executed by Piatti in his own masterly and engaging manner; and the evergreen Kreutzer sonata, the popularity of which knows no stint, and which was rendered by Madame Arabella Goddard and Joachim with even more than their usual spirit and enjoyment. Mr. Cumming supplied the place of Mr. Sim Reeves as vocalist.

(From "The Day," March 20).

The benefit of Madame Arabella Goddard, in connection with these concerts, is always looked forward to with special interest. This arises not only from the estimation in which she is held as among the foremost pianists of the age, but also from the assurance that the programme will contain some work of interest and importance which the public seldom have an opportunity of hearing. Such an assurance was fully justified on Monday last, when the fair artist took her benefit, and gave to a wondering audience that despair of pianoforte players, the great sonata in B flat (Op. 106) of Beethoven.

The sonata itself, which has been well called the "ninth symphony for the piano," is a colossus, with proportions so vast that few can comprehend them, and none can look upon them without amazement. In the closing years of his life Beethoven seems to have flung aside all considerations of suiting his music to the taste of the day, or the ability of his contemporaries. He, the glory of his age, a great inspired man, had gone through that bitter experience of neglect which seems attendant upon genius, and his morbidly sensitive nature appears to have taken a characteristic revenge; unwittingly, perhaps, but none the less effectively. He wrote no more for that time, but for all time to

come. As the astonishing compositions which immediately precede and follow the Op. 106 came from his pen, the men who had thought him half mad before, now set him down as wholly so. They derided what they could not understand—a course of action in which, unfortunately, they are not without successors. But "the whirligig of time brings about its revenges" in matters musical as in all others. The detractors now are a decreasing and hopeless minority, while (*ex uno disce omnes*) a "popular" audience gathered from every class of society down to the shilling public, listened to the B flat sonata in reverential silence. To do even faint justice to the various movements of so grand a composition is impossible in a notice like this; yet we cannot altogether pass them by without remark. In the dignified opening *allegro*, Beethoven seems to have exhausted the resources of his fancy, just as he broke loose from the bonds of tradition. As the movement progresses, the mind is led on from wonder to wonder; now, by some startling modulation, then by some melody which comes with the effect of a sunbeam, and then again by some masterly development of an idea which assumes form after form of beauty as though it would never end. A *scherzo* by Beethoven is always a *scherzo* in reality as well as in name, and that which follows the *allegro* in this sonata forms no exception to the rule. It is, however, chiefly remarkable for the eccentricity of its *coda*. On B natural in octaves for both hands (key B flat, three-four time) a sudden change takes place to a *presto*, common time, the same note is then continued for four bars, when the original tempo and measure are resumed, and the movement immediately ends. This is one of the wildest even of Beethoven's vagaries. The *adagio* is a lengthened utterance of profound emotions. Written during the most unhappy period of the great master's life, we can imagine that he gave utterance in it to the feeling, which then possessed him. A mingled gloom and passion pervade the movement, yet as "Hope springs eternal in the human breast," there is not wanting the relief afforded by such passages as that following the transition into G major, where a gleam of cheerfulness seems to flit across the sombre landscape. The great feature in the sonata, however, is the *Allegro risoluto*, which contains the great fugue. There is some truth in the observation that the genius of Beethoven did not submit itself willingly to the trammels of fugal writing; but this very sonata proves that there is none whatever in the remark so often made that he could not write one. "Beethoven," says one sapient critic, speaking of the Op. 106, "*ne fut pas l'homme de la fugue, et il le ne fut jamais moins que dans ce cauchemar*." What said the Monday Popular audience on this matter, as they listened to a masterly development of a long and brilliant subject, displaying all the devices of the art—augmentation, inversion, and reversion—and moving with all the freedom of a fantasia? Certainly they did not declare Beethoven to be a failure as a fugue writer, nor this particular specimen of his powers to be a nightmare.

Coming, now, to the performance, we must pronounce it a genuine triumph for our fair countrywoman; a triumph proportionate to the almost insuperable difficulties of the work. Madame Goddard played throughout magnificently, and with an ease little short of marvellous. The dignity of the *allegro*, the lightness of the *scherzo*, the profound pathos of the *adagio*, and, most of all, the exigencies of the fugue received at her hands a justice demanding more than common acknowledgment. The effort was one of no ordinary kind, and the success was like it.

We can only mention the chief features of the rest of the programme. These were Mozart's string quartet in D minor; Boccherini's sonata in C major, for violoncello, played by Signor Piatti, and warmly encored; and the famous Kreutzer sonata of Beethoven, given by the *beneficiaire* and Herr Joachim with marked success.

M. OFFENBACH's new opera (!) *La Grande Duchesse* will be produced in Paris on the 1st of April.

MR. AGUILAR'S MATINEES.—The following was the programme of Mr. Aguilar's performances on Wednesday last:—Sonata, Op. 10, No. 2—Beethoven; "Cherissima" (a romantic and dramatic piece)—Aguilar; Scherzo in D flat—Chopin; Impromptu in A flat—Schubert; "Appel" (Transcription)—Aguilar; Sonata, Op. 53—Beethoven; Lieder ohne Worte—Mendelssohn; Fantasia on *Faust*—Aguilar; "Schlummerlied"—Schumann; "Home sweet home"—Aguilar; "Danse des Lutins"—Aguilar.

MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

Twenty-fifth Concert of the Ninth Season.

NINTH MORNING PERFORMANCE

(LAST BUT ONE OF THE SEASON),

SATURDAY, MARCH 23RD, 1867.

PART I.

OTTET, for two Violins, Viola, Violoncello, Double Bass,
Clarinet, French Horn, and Bassoon (repeated by desire)
—MM. JOACHIM, L. RIES, HENRY BLAGROVE, PIATTI,
REYNOLDS, LAZARUS, C. HARPUR, and WINTERBOTTOM . . . Schubert.
SONG, "Cradle Song"—Miss EDITH WYNNE . . . Molloy.
SONATA PASTORALE, in D major, Op. 28, for Pianoforte
alone—Madame SCHUMANN . . . Beethoven.

PART II.

SONGS { "A widow bird" } Miss EDITH WYNNE (Clarinet) . . . Macfarren.
{ "Pack clouds away" } obbligato, M. LAZARUS . . .
QUARTET, in E flat, Op. 47, Pianoforte, Violin, Viola, and
Violoncello—Madame SCHUMANN, Herr JOACHIM, Mr.
HENRY BLAGROVE, and Signor PIATTI . . . Schumann.
CONDUCTOR . . . MR. BENEDICT.

To commence at Three o'clock precisely.

Twenty-sixth Concert of the Ninth Season.

MONDAY EVENING, MARCH 25TH, 1867.

(LAST CONCERT BUT TWO OF THE SEASON.)

PART I.

QUARTET, in A minor, Op. 130, for two Violins, Viola, and
Violoncello—MM. JOACHIM, L. RIES, HENRY HOLMES, and
PIATTI . . . Beethoven.
SONG, "The Garland"—Mr. CUMMINGS . . . Mendelssohn.
FANTASIA SONATA, in G, Op. 78, for Pianoforte alone (first
time at the Monday Popular Concerts)—Madame ARA-
BELLA GOLDBARD . . . Schubert.

PART II.

ANDANTE, for Violin, with Pianoforte Accompaniment—Herr
JOACHIM . . . Siobr.
SONG, "Dalla sua pace"—Mr. CUMMINGS . . . Mozart.
SONATA, in G, Op. 50, No. 3, for Pianoforte and Violin—
Madame ARABELLA GOLDBARD and Herr JOACHIM . . . Beethoven.
CONDUCTOR . . . MR. BENEDICT.

To commence at Eight o'clock precisely.

Box Stalls, 5s.; Balcony, 3s.; Admission, 1s.; to be had of ACTON, 23, Piccadilly;
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The Musical World.

LONDON, SATURDAY, MARCH 23, 1867.

[Translations from the *Gesammelte Schriften* of Robert Schumann,
continued.]

LISZT IN LEIPZIG.—(Continued.)

THE first concert, on the 17th March, was a remarkable sight.
The audience were crowded together pell-mell. The very
room did not look like itself, and the orchestra was filled with seats
for the public. In the middle sat Liszt. He commenced with the
Scherzo and *Finale* of Beethoven's "Pastoral Symphony;"—a
strange choice, and on several accounts, not a happy one. In one's
own private room, with a friend or two, it is possible to forget the

orchestra in the transcription, which is certainly most carefully
done; but in public, in the very hall in which one had heard the
symphony over and over again, played by the band in the most
finished style, the comparative weakness of the piano was severely
felt, and the more severely the more strenuously it endeavoured to
render the masses of orchestral sound. A simpler and more sug-
gestive arrangement would, probably have been more effective.
But it served the purpose of exhibiting the master on his own
instrument, and all were content; they had, at least, seen the lion
shake his mane. The noble animal was soon to do mightier things.
His next piece was a Fantasia on themes by Pacini, played in
truly extraordinary fashion. But I would willingly have exchanged
all the astonishing and audacious execution displayed in this for the
magical delicacy with which he interpreted the Study that followed
it. With the single exception of Chopin, I repeat that I know no
one to approach him in this style. He finished with his well-known
"Chromatic Galop," and then, as the applause still continued,
played the equally well-known "Bravura Waltz."

Liszt was too exhausted and unwell to give the concert announced
for the next day. But, in the meantime, a musical festival, was in
preparation, of such a nature that neither he himself, nor any
one else present, should ever forget it. The giver of the festival—
Mendelssohn—had avowedly chosen the programme from com-
positions unknown to his guest, viz., Schubert's Symphony in C;
his own Psalm, "As pants the Hart;" the *Meeresstille* Overture;
three Choruses from *St. Paul*; and, for the wind-up, Bach's Con-
certo for three pianos, to be played by Liszt, Hiller, and himself.
The whole thing had a completely impromptu air, and it occupied
three thoroughly delightful hours, such as one can hardly hope
to enjoy again for years. At the end Liszt played a solo, and
wonderfully too. The party separated in a state of delight and
excitement, and the cheerful and bright expression which lit up
every face shown, as it were, like a thank-offering to the giver of
the festival for his homage to the talent and fame of his brother-
artist.

Liszt's most genial performance, however, was yet to come. This
was Weber's *Concertstück*, with which he opened his second con-
cert. On this evening the whole audience, both professional and
non-professional, were in the most cordial humour, and the enthu-
siasm which prevailed during the piece, and at its conclusion,
surpassed well nigh everything before witnessed. He started the
concerto at once with a force and majesty of expression befitting a
procession to the battle-field, and carried it on with increasing
power, bar by bar, until he seemed to dominate over the whole
orchestra, and to lead it on in triumph. At this moment he really
looked like the great commander to whom we have already com-
pared him, and the shouts of applause might well have been mis-
taken for "Vive l'Empereur!" Besides the *Concertstück*, he gave
a Fantasia on themes from the *Huguenots*, Schubert's *Ave Maria*
and *Serenade*, and finally, at the demand of the audience, the
Erl King. But the *Concertstück* was the glory of the whole per-
formance.

Who it was that suggested the crown of flowers which was
handed to him at the close by a favourite lady singer, I know not,
but it was certainly well deserved. None but a narrow and spiteful
nature could carp, as some have carped, at a friendly act of homage
like this. To give you, my friends, the pleasure which you this
day enjoyed, this great artist had sacrificed years of his life: of the
labour his art had cost him you know nothing: he gave you the
best he had, his heart's blood, his very utmost, and you grudge
him, in return, a paltry garland!

Liszt, however, would not remain in debt. He was evidently
much pleased with his warm reception on the second occasion, and
immediately stated his readiness to give a third concert for and

charitable institution that might be selected. Accordingly, on Monday last, he played for the benefit of the Society for the Relief of decayed Musicians, as, on the day before, he had done at Dresden for the poor. The room was crowded to suffocation. The object of the concert, the programme, the co-operation of the most favourite artists, and, above all, the presence of Liszt himself, combined to excite the public sympathy. He arrived from Dresden in the morning, and although fatigued with his journey and with the long performance of the day before, went immediately to rehearsal, so that he had only a short interval before the commencement of the concert. Repose he had none. It is absolutely necessary to mention this, for the greatest man is, after all, but human, and the evil lent exhaustion with which Liszt played in the evening was but the natural consequence of his recent labours. He showed his friendly feeling by choosing for the concert compositions by three persons present, Mendelssohn, Hiller, and myself. He selected the new Concerto* of the first, some Studies of Hiller's, and several numbers from an early work of mine, called "Carneval." It will astonish many a timid performer to hear that he played the greater part of these pieces practically *at sight*! The "Studies" and the "Carneval," indeed, he knew slightly before, but the Concerto he had not seen till a day or two previously; and, in fact, it was impossible for him to have found time in that short period for any proper study of it. I ventured to hint my fear that the rhapsody of carnival-life would make but little impression on a general audience; but this he dismissed at once, by saying that he hoped it would. Nevertheless, I still believe he had deceived himself.

And here I may be allowed a word or two on this composition of mine. It owed its origin to the accidental circumstance that the name of a small town† in which a musical friend of mine resided contained letters answering to the same‡ notes as those of my own name; and this suggested to me one of those *jeux d'esprit* which, since Bach set the example, have been common enough in music. It was composed, piece by piece, just at the time of the Carnival of 1835, but my motive throughout was serious, and the inter-connection of the whole is close enough. Afterwards I added titles to the different pieces, and called the whole collection "Carneval."§ It contains many things which may charm individual hearers, but the moods of the music change too rapidly to allow of its being followed by the general public, who dislike being disturbed every other minute. This fact, as I have already said, had not been sufficiently considered by my good friend Liszt; and though he played with so much interest and geniality as probably to affect people here and there, yet the audience at large remained unmoved. With Hiller's Studies it was very different. Being in a familiar form, they readily made their way, and two of them—in D flat

* The second Concerto, in D minor, Op. 40.

† Asch in Bohemia.

‡ Some of the notes of the scale are known by different names in Germany to what they are with us. A♭, D♭, E♭, are A♯, D♯, and E♯; and C♯, are F♯ and C♯; B♭ and B♯ are B and H. This nomenclature gives some scope to musical punning, of which many German musicians have availed themselves.

§ In a letter to Moscheles, dated 22nd September, 1837, Schumann gives a few further particulars of the origin of his "Carneval." "It was mainly composed on a casual occasion, and, except three or four numbers, is constructed on the notes A, c♯, C, H, which formed the name of a Bohemian town where I had a musical friend, and which were also more especially the only musical letters in my own name. The titles of the numbers I added afterwards, though I trust the music tells its story without such help. 'Estrella' is a mere name like that which is attached to a portrait that one may remember it better; 'Reconnaissance' is a recognition scene; 'Ave,' a declaration of love; 'Promenade' is the walk which in Germany one takes with one's partner through the rooms between the dances, and so on. As a whole, it has little artistic worth, except what arises from the different emotions it portrayed."

and in E minor—were received with great favour. Mendelssohn's Concerto we already knew in all its tranquil and masterly clearness, through the performance of its composer. Liszt played it, as I said, almost at sight, a feat in which it would be impossible for any one to imitate him. His powers of execution came out in full glory in the last piece of the programme—the "Hexameron"—a set of variations by Thalberg, Herz, Pixis, and himself. It is truly wonderful to think where he can have found strength to repeat, as he did, fully half the variations, and then, to the rapture of the audience, to wind up with his Galop!

In conclusion, I have only one thing to regret—that he did not give the public an opportunity of hearing him in any of Chopin's pieces, which he plays incomparably and with the greatest affection. In his own room he cheerfully plays anything one asks for, and often I have listened to him there with astonishment. He left us on Thursday morning.

It is interesting to be able to compare with the foregoing, Mendelssohn's briefer but not less characteristic account of Liszt's visit, as contained in a letter to his mother, dated "Leipzig, March 30, 1840."

"... The bustle of the last week or two has been fearful. Liszt was here for fourteen days and made a prodigious stir in every sense, good and bad. I take him to be a good cordial fellow at bottom, and a wonderful artist. That he beats almost every one else at playing there can be no doubt; but still Thalberg, with his coolness and self-control, is more perfect as a real *virtuoso*, and, after all, that is the standard to apply even to Liszt, for his compositions are inferior to his playing, and can only be looked at as pieces of execution. I mean that a *Fantasia* of Thalberg (that on the 'Donna del Lago' for instance) is an accumulation of the choicest and most delicate effects, with a succession of difficulties and elegances that are quite astonishing. All is thoroughly considered and planned, with perfect certainty and knowledge, and all in the very best taste; and though the man has an inconceivable strength in his hand, he has acquired a lightness of touch which is peculiarly his own. On the other hand, Liszt possesses a special flexibility and distinctness of touch, and a thorough musical intelligence pervading every fibre of his body, in which no one can compete with him. In fact I never before met with any one whose musical sensibility seemed so to saturate him to his very finger tips, and to stream out directly from them; and this directness, joined to his enormous *technique* and practice, would enable him easily to distance everybody, if, after all, individual ideas were not the main thing; and these—at any rate hitherto—nature seems to have denied him; so that, in that respect, most of the other great players are his equals or even his superiors. That he and Thalberg by themselves form the first class of living pianists, I have no manner of doubt.

"Unfortunately, the way in which he has conducted himself towards the public has not given satisfaction. The whole controversy is just like hearing two people quarrelling who are both in the wrong, and whom one longs to set right. The Philistines, to whom high prices are everything, and who therefore make no end of a fuss lest a clever fellow should make too much money, they may go to the deuce. But to see the papers! It has absolutely poured with explanations and counter-explanations, criticisms and accusations, and the like, not an atom of which has really to do with music, so that his coming has produced nearly as much vexation as pleasure.

"Still, there has been now and then a vast deal of pleasure. It occurred to me that perhaps the best way to put a stop to this bad feeling would be to give people an opportunity of seeing and hearing him close. I put the idea in practice at once, and gave a *soirée* at the Gewandhaus to him and three hundred and fifty more, with orchestra and chorus, punch, sweets, *Meerestille*, Psalm, Bach's triple-concerto (Liszt, Hiller, and me), choruses from *St. Paul*, fantasia from *Lucia di Lammermoor*, *El King*, and the Lord only knows what else; and all were so pleased, and played and sang with such a zest, that everybody vowed it was the most delightful evening they had spent: and so I accomplished what I wanted in the pleasantest way."

PROGRAMME-MUSIC.

The difficult question how far instrumental music will avail in the representation of thoughts and situations is often regarded in too narrow a spirit. It is absurd to suppose that a composer takes up his pen with the miserable intention of expressing or depicting this or that actual fact. But for all that, no one should underrate

the force of external influences and impressions. An idea will often act unconsciously on the musical imagination; the eye will often influence the ear; and the eye, being the most active of our organs, keeps constantly intruding the outlines of objects amongst the melodies and harmonies, which, as the music advances, become shaped and moulded into definite forms. The more the musical element associates such external thoughts and images with itself, the more poetical and picturesque will be the composition; and the more imaginative and strict is the conception of the composer, the more will he arouse and rivet his hearers. What is to prevent Beethoven, in the midst of his conceptions, being suddenly possessed by the idea of immortality? Why should his imagination not be kindled by the image of a mighty hero in ruin? Or why is some other composer not to be inspired by the recollection of happy times gone by? Are we to be ungrateful to Shakespeare because he has evoked from a young musician a work worthy of himself? or, in a word, shall we be unmindful of Nature, and deny how much we owe to her beauty and her majesty? Can music tell us nothing of Italy, of the Alps, of the ocean, of a spring morning?

It is even possible for music to derive a charm from images so minute as to make it surprising that they can be expressed. I was told by a composer that while writing a certain little piece he was continually haunted by the image of a butterfly swimming down a stream on a leaf, and this gave his music a delicacy and *naïveté* which nothing could infuse but an actual image of the kind. In such exquisite *genre*-painting Schubert was a master; and I cannot resist recalling how a friend of mine, with whom I was playing one of Schubert's four-hand marches, on my asking if he had not definite figures before his mind, answered by saying, "Certainly; I am at Seville, a century ago, among the dons and donnas, promenading in trains, pointed shoes, rapiers, and all the rest." And the remarkable thing is, that I was myself seeing the same vision! Pardon me, reader, and despise not my poor parable.

Programme, or no programme, the one question is, "Has the music anything in it? above all, has it genius in it?"

REQUISITES FOR A GOOD PERFORMANCE.

Think for a moment what circumstances must concur in order that a fine composition may be heard in full dignity and glory! There must be, first, in the work itself, real, deep intention, and ideality in the composition; next, enthusiasm in the execution; thirdly, excellence in the performance—the whole orchestra playing like one man; fourthly, an inward craving and necessity on the part of both giver and receiver, audience and artist, the exact mood hit at the moment; fifthly, a thoroughly happy combination of all circumstances of time and space, comfort in sitting and hearing, &c.; sixthly, the power of evincing and communicating one's impressions, feelings, and ideas, and of seeing one's pleasure reflected in the faces of one's friends.

Such a coincidence is almost like throwing six dice, and each turning up six.

MISCELLANEOUS.

1.

Composers, like mothers, often love those of their offspring best which have given them most trouble.

2.

A man who is acquainted with Shakspeare and Jean Paul, will make very different music from one whose sole instructors have been Maspurge and the contrapuntists; and the same is true of one who has mixed in the full stream of life and another who believes the Professor of his native town to be the ideal of all possible excellence—even though the abilities of the two are equally good, and their studies equally zealous.

3.

The Song is perhaps the only branch of music in which any really important progress has been made since Beethoven.

4. COMPOSING FOR THE STAGE.

A young Composer who attempts for the first time to write for the Stage has two things to keep expressly in view:—first, to employ all the skill that he is master of; and next, so to employ it as to make an effect and please the public. The first of these is too often the ruin of the second. How much that one has learnt and is able to do must be suppressed and relinquished when the object is to please and excite an audience! . . . An opera is no trifle. Set down the best musician to write for the theatre for the first time, and he will make a hundred blunders. He is bound not to do too much. He must give his singers opportunities for repose. His orchestra must have its proper pauses. The mechanical business of the stage, and the laws of the boards—what consideration and experience do they not require! Before the composer can think of display, the manager must be satisfied. How much fine music has often to be sacrificed because the composer thought only of his music, and not of the boards he was writing for. Much weary labour must indeed be gone through before a piece can come before the audience in a really effective shape.

NATIONAL CHORAL SOCIETY.—Handel's *Israel in Egypt* is to be given at Exeter Hall on Wednesday, the 27th, by the National Choral Society. Conductor, Mr. G. W. Martin.

M. GOUNOD's new opera, *Romeo and Juliet*, is announced to be given in Paris on April 15.

MR. G. F. ANDERSON, who met with so severe an accident last week, is progressing, though slowly, towards convalescence.

THE REV. J. W. MARKWELL.—On Wednesday last the Rev. J. W. Markwell, more than sixteen years rector of St. James's, Curtain Road, and formerly of St. Clement Danes, was buried at Kensal Green. As a sign of the respect in which he was held the shops from the De Beauvoir Road, where he had resided, to his church where the service was performed by the Rev. C. H. Andrews, were for the most part closed. The church, moreover, was draped in black, and among the numerous attendants at the cemetery were several clergymen in their robes. The deceased was widely known and esteemed in various parishes, and when he quitted St. Clement Danes, on his appointment to the rectory of St. James's by the late Bishop of London, he was presented with a handsome silver tea service by his congregation.

MISS BARRY ELDON's first evening concert, under distinguished patronage, at the Beethoven Rooms, was attended by a fashionable audience. The young lady was much applauded in "Robert toi que j'aime" accompanied on the harp by Herr Oberthür. She sang four other songs, and gave as an encore Mr. Guernsey's new song, "The Spring," which pleased much. Her first concert was successful, and we have no doubt the young lady will make way in the profession, as she adds to a soprano voice, a knowledge of music, and a ladylike appearance. Miss Eldon was assisted by Madame Sauerbrey, who pleased in "Ben è ridicolo;" Miss Mina Poole, who sang M. Coenen's "Lovely Spring;" Mr. Frank Elmore, who earned an encore for John Barnett's "I once knew a Normandy Maid;" Mr. Hardey Wake, Miss Ellen Bliss, who played Ascher's transcription for the pianoforte of "Alice, where art thou?" Mlle. Rosetta Alexandre, and Herr Oberthür, who played some extra pieces, in lieu of Herr Schuberth unavoidably absent. Mlle. Alexandre gave the *Rondo Capriccioso* of Mendelssohn, Herr Oberthür one of his sparkling compositions, "Cascade." Both were warmly applauded.

TOURBRIDGE.—Mrs. John Macfarren's long announced Pianoforte and Vocal Recital, under the auspices of the Tourbridge Literary Society, came off last Tuesday, March 12th, with very remarkable success. She was assisted by Miss Robertine Henderson, vocalist, and encore after encore testified to the warm appreciation of an audience who filled the Town Hall in every part, and who were alike impressed, by the poetical manner in which Mrs. John Macfarren interpreted the inspirations of Beethoven and Mozart, and by her execution, of some brilliant *morceaux* by Prudent, Brissac, &c., by Miss Robertine Henderson's graphic performance of G. A. Macfarren's "Late so late," and by the charming simplicity with which she gave a ballad entitled, "One Year."

Letters to Well-known Characters.

À MONSIEUR DISHLEY PETERS.

MONSIEUR,—Joseph Verdi a cinquante-trois ans. Il est né à Bussetto, dans le duché de Parme, le 9 Octobre 1814. Un pauvre organiste de l'endroit, nommé Provesi, dégrossit son éducation musicale. A dix-neuf ans, le jeune Parmésan frappa à la porte du Conservatoire de Milan, où il espérait achever ses études: on le pria poliment d'aller se fournir ailleurs de savoir et de génie. Econduit par le directeur du Conservatoire, Verdi était peut-être perdu pour sa gloire et pour celle de l'Italie, lorsqu'un homme modeste et plein de cœur, M. Barezzi, lui fournit les moyens d'achever ses études à Milan, de 1833 à 1836, sous la direction de Lavignat, *maestro al cembalo* du Théâtre de la Scala.

Il y a dans la vie du compositeur un trait touchant qu'on lira avec plaisir, car il offre l'alliance toujours rare d'un beau talent et d'une noble nature. Verdi a conservé à Bussetto la bicoque où il est né. Il s'y retira après le grand succès de *Nabucco*, la répara, l'embellit, y composa *I Lombardi*, qui consacrèrent sa réputation. Les *impresarii* vinrent l'un après l'autre l'y visiter et lui payer à prix d'or ses partitions; si bien que, du produit de chacun de ses ouvrages, il a pu successivement étendre le rayon du modeste héritage paternel. Aujourd'hui l'humble bicoque, transformée en château, est placée au centre de vastes domaines.

On a reproché à Verdi un sensualisme brutal, la répétition fatigante de certains procédés de sonorité, et peu d'originalité dans l'invention mélodique. On a aussi dit de l'auteur du *Trovatore* qu'il n'avait que deux cordes à son arc: le rythme et l'emploi abusif des *unisons*. Ne serait-il pas en droit de répondre aux musiciens qui lui adressent ce reproche et qui n'ont, eux, ni arc, ni cordes, ni flèches mélodiques: "Lancée par cet arc dont les ciselures ne vous semblent pas assez savantes, la musique de *Rigoletto* et de la *Traviata* a volé, par-dessus les océans, de l'ancien monde au nouveau. Ce n'est pas déjà si mal tirer! Quant à votre fusil, il est admirable et fabriqué dans les règles: le malheur est qu'il est inoffensif entre vos mains, et bien que vous couchiez en joue la postérité, le public ignore et ignorera toujours si vous êtes de force à casser la tête même aux poupées de plâtre des Champs-Élysées!"

Il y a toujours dans l'individualité d'un grand artiste un côté saillant, mais vulgaire: c'est l'anse du vase qui contient des trésors d'invention et par laquelle le saisis et l'élève la vogue.—L'artiste (quand il est Italien surtout) se garde bien de casser cette anse qui va à tant de cruches! Il l'agrandit au contraire d'une façon démesurée, afin que s'y puissent cramponner toutes les mains de la foule. Mais qu'importe la forme extérieure du vase, si la liqueur qu'il renferme ne perd rien de son parfum? S'il suffit, pour être un maître, d'avoir des procédés à soi et de signer sa musique par cela seul qu'on l'écrit, Verdi est un maître. On a dit de son style, en dehors jusqu'à la brutalité, que c'était l'art et l'école de la Décadence: le temps seul prononcera en dernier ressort entre les contempteurs et les admirateurs du grand artiste. On a prétendu encore que Verdi était un musicien de transition, comme Paër et quelques autres l'avaient été après la mort de Cimarosa et le silence de l'aïeul, jusqu'à la venue de Rossini; on serait bien mieux dans la vérité en reconnaissant que l'auteur du *Trovatore*, surtout à l'origine de sa renommée, fut l'homme des circonstances.

Il fallait au peuple italien un art révolutionnaire, qui donnât le change à ce besoin d'émotions comprimées, tendus à l'excès et s'épuant dans l'impuissance. Les grands artistes, comme les grands hommes d'État, naissent toujours à une heure providentielle, et ne sont, pour ainsi dire, que des instruments sonores aux mains d'un peuple, sur lesquels celui-ci exécute les *variations* de ses idées et de ses passions. Verdi, avec sa grandeur touchant à l'emphase, avec ses effets outrés jusqu'à la violence, avec sa palette de sentiments héroïques chargée de tons criards,—répondait merveilleusement à l'humeur d'un peuple qui se consolait, avec des opéras, de n'avoir pas encore de théâtre pour ses passions politiques, en apportant la chaleur de la politique dans la passion du théâtre.

Paris, Hôtel des Cinq Bouteilles de Vin, 16 Mars. FIGARO.

TO SIGNOR ARDITI.

CARO LUIGI,—Cheer up, old boy! Here's glorious news for you! Read and rejoice! I hear from New York that Madame Anna Bishop has been singing your tuneful and merry "Bacio" at Hong

Kong with such tremendous success, that her celestial auditors, in the greatest excitement, embraced and kissed each other all round in the most frantic manner! The Emperor—viz., the Cousin of the Sun, was himself so delighted with your tune that he encored it no less than *ten times*, at the end of which, infected by the general epidemic, he insisted upon kissing the Siren herself, creating her on the spot, "Singer to His Celestial Majesty's Private Chapel!" Do write another "Bacio" at your earliest convenience, and oblige your sincere admirer,

GIUSTO ERCOLE SEVERO ROMPICOLLI.

TO ARTHUR S. SULLIVAN, Esq.

SIR,—The state of musical matters in Berlin wants its reforme, like the political-social one (which has just been accomplished) to impart new life to it, and improve the public taste. Berlin wants a musical Bismarck. The old musical Societies and institutions are grown very old, and the new one are insufficient. Really the more do I travel round the world the clearer I detect that the fine arts, although they are called free, because opened to every body and to every class of the society, still they can only prosper under an autocratic system. An eminent school, dictating the law, to prevent the decline produced by the many mediocrities professing art only for ambition or speculations sake, is the only remedy against the corruption of it. Speaking of music, we may take as an evident prove of my assertion, Paris and Leipzig on one side, and London and Berlin on the other. In the two first said towns, although the speculative industrious modern mediocrities have tried to corrupt the public taste through every subtil and metaphysical way, still they have not succeeded in subduing the fundamental eternal true theories of the beautiful in music, and public taste has only adopted from them what is coherent the said esthetical rules. In London and Berlin musical matters are in a quite different position. Being under no control whatever, every prophet, great or small, has created his proportional sect, and therefore public taste being divided into millions of different categories, from the best to the worst, is in a real state of anarchy. Of course the theatres are then influenced by the same current of public opinion, and so we see in London and Berlin applauded the good and the bad, and honorers of opera houses throwing all their attention to the partial attraction of every single star and to the luminous *mise en scène*, neglecting every novel and drammatism of the performances in its details, as we find it in Paris at the Grand Opera and Opera Comique. In a musical point of view the opera performances in Berlin stand certainly much higher as the one of Coven garden or Her Majesty's Theatre; but still the finish in the ensemble is no more to be met with here as well as in London. The drammatism and vocal school in Germany is now a day in a very primitive state, exactly as in England, the very best singers like Lucca, Harriers Wippen, Nihemann, Wachtel, etc. being what the Germans call *Natur Sänger*, artists highly gifted by nature more or less imperfect, according to the relative degree of their primitive artistic instinct and education. Berlin does not possess a Conservatoire Royal, but like London has got many academies, and Musical Societies. That these musik schools and societies are simply mediocre establishments, directed by pure speculation, as it is the case in England is proved by the fact that they have never produced a single violinist, pianist, or singer of a high order. Some projects however to improve the state of musical matters under a Royal patronage are ready, and I do not doubt that as soon as political matters will be settled, something very important in this branche may happen. There is a man meditating great improvements for Berlin on the subject since many years. This gentleman is the General Intendent of the Royal Theatres, Herr von Hülse, and his high capacities, and great activity can not fail to bring the musical stand of Berlin to the eminence due to the Capital of Germany, the very first country in the world now a day where the divine art of Orpheus is still worshipped as a religion. I have heard great many orchestral concerts in Berlin. The instrumental part has been more or less a very good one at every performance, but the concert singers are very poor. The best concerters are still the oldest one, the *Sinfonie-Soirées*, given by the orchestra of the opera house under the classical bâ on of the Hofkapellmeister Taubert. The only novelty which may interest our english public is that Madame Harriers-Wippen has made so many progressess in voice and singing, as Madame Lucca has lost in both specialities. Mademoiselle Artôt has been singing with a decided success, and her performance of Desdemona in Otello last Wednesday was really a great achievement both in singing and acting. Ferdinand Hiller also has been lately immensely *feté* in Berlin as pianist as well as a composer of the highest order, having had the honor to play at court last week. On thursday evening last there was a concert at court, at which Mlle Artôt, Madame Lucca, and Signor Marchesi sang. I see by the programme that not a single instrumental piece was performed on the occasion.

Berlin 16th Febuary

SALVATORE SAVERIO BALDASSARE.

To the Editor of the MUSICAL WORLD.

DEAR SIR,—In a recent number of your journal you quote incorrectly a notice of my concerts. You say, "Willie Pape" tried a morning performance by himself, without success. As none of the Limerick journals mention this, and as no such event took place at all, you must have been misled by some person wilfully upon the subject, probably by some one who felt jealous of the young artist's success. There was a morning performance at Waterford before a few friends of the Marchioness, for the purpose of aiding me in procuring the sale of my grand pianoforte; probably this is the matter alluded to by your informant. Your kindness in giving place to these few lines will be an act of justice to the artist who your informant seeks to injure by creating a false impression with the readers of your journal.—Truly yours,

40, George St. Limerick.

HENRY KELLER.

TO SIGNOR SCHIRA.

SIR,—Will you be kind enough to tell me where I am likely to find an account of the works, &c., produced during the last ten years of the maestro Giovanni Pacini? I have a complete list of the whole of his operas up to 1858, but know nothing of him since the production of his *Giovanna di Bologna*, which took place, if I remember well, in that year.—I am, Sir, yours obediently,

Ta Laurence Pountney Hill, March 16.

SAFFO.

[Our correspondent will probably find what she requires in *The Musical Directory* of 1866 and 1867.—A. S. S.]

TO HENRY LINCOLN, Esq.

SIR,—The *Morning Advertiser* thus succinctly describes Beethoven's Grand Sonata in B flat, Op. 106 :—

"The work opens with a sedate and studied *allegro*, with some remarkable progressions until the spirited and laughing *scherzo* is naturally produced. This is full of play and sparkle, and passes into an *adagio* on the key of F sharp minor. The sonata concludes with a grand passage worked upon the theme with which the piece opens."

Thinking this description might court you to your future contemplation of the work, I ask your attention thereto, and am your obedient servant,

PAUL MOIST.

To the Editor of the MUSICAL WORLD.

SIR,—The long letter addressed by "An English Musician" to the editor of the *Pall Mall Gazette*, and inserted in the *Musical World* of Saturday last, contained remarks peculiarly jarring to the feelings of any one just returned from the enjoyment of the Crystal Palace Concert that day. The writer of the letter in question endeavours by a depreciating tone, almost condemning with faint praise, to qualify the very brief, complimentary tribute to Herr Manns, as a conductor, that formed part of "the last sentences" against which the letter was a protest. In doing this, "An English Musician" asserts that "given to Professor Bennett, Mr. Benedict, or Mr. Mellon the same advantages as Herr Manns possesses, the result would be the same, perhaps better in some respects." This is an uncalled for supposition; but it is manifestly not in the spirit of fair play to ignore the very exceptional qualifications that have enabled Herr Manns to raise the musical affairs of the Crystal Palace from the state of utter inefficiency in which he found them to their present position, and to establish a well-recognized claim on the liberality of the directors. Herr Manns has truly conferred upon us an "unprecedented boon" in the orchestral performances at Sydenham—so constant a succession of concerts that they seem to flow on for ever. And we acknowledge the result of his self-devotion "day by day" to the musical management there to be the gradual and happy realization of a noble purpose, and not the necessary consequence of his having nothing else to do, and just the degree of success that places Herr Manns a little above the genius "duffer."—I am, Sir, yours respectfully,

March, 19th, 1867.

AN ANONYMOUS OUTSIDER.

P.S.—The writer of the enclosed observations has no right to expect they will be published. They are consigned to the editor of the *Musical World*, with the clear probability of their meeting the fate of oblivion as anonymous rubbish—a pouring out of feelings where there's no call for them.

["An Anonymous Outsider" is wrong on every point. No one, not even "An English Musician," who is in no sort mealy-mouthed, called Herr Manns a "duffer." Also, every honest protest will find ready admission to these columns.—A. S. S.]

TO THADDEUS EGG, Esq.

SIR.—Can you inform me who is the author of a hymn or prayer:—"Per pacem ad lucem?" The words, which I imagine to be a translation, begin:—"I do not ask, O Lord, that life may be, A pleasant road," &c.—I am, Sir, yours very truly,

R. S.

[Can any hymnologic reader, if Mr. Egg should be unable, enlighten this correspondent.—A. S. S.]

TO DR. ABRAHAM SILENT.

Ongar March 19, 1869.

DR SIR—Please do not forward the Musical world after *Ladytide*. it does not contain but little *Organ News*, and I do not care to afford to money—and I am sorry to find that though a very very old *Subscriber* my communications are now always clipped and made to read very queer—I am Dr Sir Yours Truly

A—D—

[All right.—A. S. S.]

TO ERNEST PAUER, Esq.

SIR,—Liszt, since he has become a priest, has published quite a number of piano pieces: Transcriptions from Mozart's *Requiem*, and from Pergolesi's *Stabat Mater*, and his "Sacred Melodies;" a "Hymn to the Pope;" finally, two "Legends" for the piano, which appear to us particularly characteristic. They treat of a miracle of St. Francis of Assisi ("La Prédication aux Oiseaux"), and one by St. Francis de Paula ("St. Francis de Paula marchant sur les Flots"). As the French preface relates to us at length, Francis of Assisi once met a flock of birds upon the highway and preached them a sermon. The birds listened attentively and did not stir from the spot, although the saint, walking among them, brushed them with his robes; only after he had pronounced the blessing did the birds fly away, in the exact form of a cross, to the four quarters of the world. Some sailors at Messina, once refused to take St. Francis de Paula on board their boat; the saint made no ado about it, but walked off with dry feet over the sea. Of the first legend, Liszt very modestly remarks, that his small skill and, perhaps too, the narrow limits of musical expression on the pianoforte, have compelled him to fall very far short of the wonderful overflowing fulness of the bird sermon, for which he supplicates "le glorieux pauvre du Christ" for forgiveness. If, after all this, you examine the two pieces of music themselves, you find two ordinary brilliant concert études, one of which spins out for a musical motive the twitter of birds, and the other imitates the roar of the sea. The pieces are grateful to a virtuoso, and not without some piquant spice of dissonance; of course the bird preachment provides for the *bravura* of the right hand, and the walking on the waves for that of the left hand. These compositions might just as well have been called "Les Amours des Oiseaux" and "Souvenir des Bains d'Ostende," and ten years ago they probably would have received these titles. I must confess this rigging out of the saintly halo of the concert-hall makes an unspeakable childish impression on you, as well as on yours very truly,

BASHI BAZOOK.

TO WELLINGTON GUERNSEY, Esq.

SIR,—The report which you gave of the meeting of this society copied from an evening paper, held at Weston's Music Hall on the 19th inst., attributes to me the speech which was in fact spoken by the chairman, Dion Bouicault, Esq.; and in particular I beg to draw your attention to the following sentence:—"To music-halls personally he was under a deep debt of gratitude, because no inconsiderable portion of the fortune he had accumulated was owing to the audiences they had sent to him," which would be absurd as coming from me, as I have only been for a twelvemonth connected with a music-hall.

Weston's Music Hall, March 20.

W. HOLLAND.

TO DOCTOR A. S. SILENT.

DEAR DOCTOR,—I went to Addison's in Regent Street last Saturday night to hear M. le Chevalier Lemmens play upon the "Mustel organ," also to see that instrument for myself. The "Mustel organ," my dear Doctor, is so called, on the *lucus à non lucendo* principle, because it is not an organ at all. It is a harmonium made by the Parisian man whose name it bears, and imported by a Leeds' man—Archibald Ramsden, to wit, of whom, or his agents, any other man may purchase it. Sir, there are, as you know, harmoniums and harmoniums. The "Mustel" belongs to the latter class—that is to say, it differs from the former. * * * * * It tells an intelligible story by help of Dawes's patent melody attachment, which gives to the tune (as distinct from its accompaniment) all necessary prominence, and by help of two expression genuales—if they will permit me to call them so, since they are worked by the

knees—the effect of the old stop is obtained minus the difficulty of obtaining it. M. le Chevalier displayed these features to great advantage, and sustained the interest of a long performance to the last. The instrument used was a splendid one, with the power of a moderate-sized organ, and admitting many very beautiful combinations of stops. In short, it was just such an instrument as you, Doctor, would select wherewith to mark your appreciation of a valued contributor's services.

Bodger wrote yesterday to say he meant to come up to town, to go down to the C. P. to hear "Skumann's Paradise and the Peri." With him will be found on Saturday yours faithfully,
The Scratch. THADDEUS EGG.

P.S.—I shall apply for a commission in lunacy on your printer last week he made me live at the "Thatch."

[Mr. Egg will observe the asterisks which usurp the place of some of his copy, and probably misunderstand them. A "Mustel" shall be sent to the Scratch in due order.—A. S. S.]

DURHAM.—(From an original correspondent.)

On Tuesday, Wednesday, and Thursday last, the 12th, 13th, and 14th of this month, the trial for the vacancy in the Durham Cathedral Choir, caused by the death of Mr. Thomas Kaye (who died on Wednesday, Jan. 23rd, 1867), took place in the Cathedral. The candidates were much too limited, both in number and quality (there being only six) for Durham, which, if not the best, at least, is generally considered one of the best paid choirs in the three kingdoms. None of the candidates came up to the standard so long and ably maintained by the members of this choir; there were no Kelly's, Poole's, or Brandon's, amongst the six, and with one or two exceptions, they were a very poor lot—both as regards voice and abilities. The trial commenced on

TUESDAY.—Mr. Bradley, of Hereford Cathedral, and Mr. Edwards, of Norwich Cathedral, sang during the services, morning and evening, the former taking the anthem in the morning, and the latter that in the evening. Anthem, Mr. Bradley, "I will love thee," Clarke (morning); Mr. Edwards, "Ascribe unto the Lord," Travers (evening). Mr. Bradley's voice is rich in quality, but of limited compass and power. He sang his anthem very well. Mr. Edwards has a powerful voice, but uncultivated, and got through his anthem tolerably well. After morning service these two gentlemen sang the following:—Mr. Bradley, "The trumpet shall sound" (Handel); Mr. Edwards, "O Lord my God" (Nares), and the trio from "O give thanks" (Boyce). They were then tested as to their reading capabilities in the solo, "Tears of sorrow" from the *Crucifixion* (Spohr). Mr. Bradley read very well, and Mr. Edwards not so well. This closed the trial for to-day.

WEDNESDAY.—Messrs. Grice, of York Cathedral, and Mr. Lovatt, of Manchester Cathedral, took the services and anthems on Wednesday. Anthem, Mr. Grice, "Have mercy" Winter (morning); Mr. Lovatt, "Give the King thy judgments" Boyce (evening). Mr. Grice has a good baritone voice, of limited power, &c., and sang his anthem very well. Mr. Lovatt possesses a baritone voice of good quality, and sings up to the high G with ease, power, and effect. His singing in "Give the King thy judgments" was much admired, as being performed with much taste and expression. After morning service, the above two gentlemen and Mr. Swift, of Peterborough Cathedral, sang the following music:—Mr. Grice, "I will seek unto God" (Greene); Mr. Lovatt, "I will seek unto God" (Greene); and Mr. Swift, "The people that walked in darkness" (Handel). Messrs. Grice and Lovatt both sang Greene's anthem very well. Mr. Swift possesses the best voice of the three, but he does not appear to know how to use it. The three then each sang "Ascribe unto the Lord" (Travers). They were then tried as to their reading at sight in a solo from *The Fall of Babylon* (Spohr). Mr. Grice got through tolerably well, Mr. Lovatt exceedingly well, and Mr. Swift not so well. This closed the trial for to-day.

THURSDAY.—Mr. Swift and Mr. Barber, the latter of Carlisle Cathedral, took the services and anthems in the Cathedral to-day. Anthem, Mr. Swift, "Grant us thy peace," Mendelssohn (morning); Mr. Barber, "O Lord my God," Nares (evening). Mr. Swift sang this anthem better than anything he had done during the trial, and his voice told well in the Cathedral. Mr. Barber's voice and singing is below mediocrity, and therefore calls for no special remark; his performance being perhaps inferior to that of any of the other five. After morning service Mr. Barber sang "For behold darkness" (Handel), and "Ascribe unto the Lord" (Travers), in both of which he sang out of tune; his reading capabilities were tested in the solo from Spohr's *Crucifixion*; but his singing made no impression, being laboured and in vain.

This brought the trial to a termination. As a singer and musician, Mr. Lovatt was considered by good judges to be the best, he having displayed more taste, and a better style of singing, and having acquitted himself in his reading piece better than any of the other five; but the middle part of his voice was not so strong as Mr. Grice's, and therefore he would probably not be so generally useful in a choir—though perhaps better in a concert-room—than that gentleman. Mr. Grice was appointed on Saturday to the vacant situation, and consequently there will be a vacancy in York Cathedral.

In Affectionate Remembrance
OF
THOMAS KAYE,
Of the Durham Cathedral Choir,
Who Died on Wednesday, January the 23rd, 1867,
AGED 52 YEARS,
And was Interred at St. Mary-le-Bow Cemetery.

Far, far away, on a pavement of stars,
In a robe of white he will stand,
And sing Alleluia that never dies,
With a bright gold Harp in his hand.

L. L. L.

CROYDON.—The Orpheus Glee Union gave a very pleasant concert at the Literary Institution on Thursday (March 14), with Miss Rose Hersee as solo vocalist, and Mr. George Russell as pianist. The Glee Union were warmly applauded and entered in an arrangement by Herr Reichardt, "The Image of the Rose," as a five-part song, the alto solo part being well given by Mr. Fielding; and Miss Rose Hersee was obliged to repeat two of her songs—viz., Benedict's Variations on "Le Carnaval de Venise," and Herr Ganz's "When we went a-gleaning." Mr. George Russell played, in brilliant style, Mendelssohn's *Andante* and *Rondo Capriccioso*, and Vincent Wallace's "Grand Polka de Concert," which the audience compelled him to repeat. The concert altogether was a treat to the subscribers and friends of the institution.

BURNLEY.—(From a Correspondent.)—Madame Lancia, with Messrs. Parkinson and Durand, have been giving operas at the Theatre in better style than we have ever been accustomed to in this town. In the character of the *Gitana* (*Maritani*) her acting was as graceful as her singing was artistic. She gave "A harp in the air," with exquisite feeling, and as a *finale* introduced "Rode's air with variations," a brilliant vocal display. The grace and dignity with which Madame Lancia invested the part of Donna Anna (*Don Giovanni*) showed her to be an artist of the genuine stamp. This was eminently conspicuous in the scene in which Donna Anna describes the murder of her father. *Un Ballo in Maschera* was given for Madame Lancia's benefit, and the performance went off with great spirit.

MUSIC RECEIVED FOR REVIEW.

AUGENER & Co.—"The Better Land," song; "The Warrior and his Bride," song; "Echoes," song—composed by Wilhelm Schulthes. *Une Quatuor (en Fa)*, pour deux Violins, Alto, et Violoncelle—composé par J. L. Ellerton (Op. 62).
JEFFREYS.—"I have waited for the summer time." The words by Jessica Rankin; the music by Percy Honey Atkinson.

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NEW SONG by M. JANE RONNIGER—"GOOD
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The Music by F. S. COCKBURN.

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